



PUPPETRY JOURNAL



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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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Bound Journals

A great deal of interest was displayed in the bound copies of the PUPPETRY JOURNAL displayed at Festival. These copies were bound by one of our P of A members whose ad appeared in a former Journal. His address (he is on temporary vacation) will appear in the next JOURNAL — in the meantime address any inquiries direct to the JOURNAL. DO NOT SEND JOURNALS.

The price for binding one volume, six issues, is \$1.50 plus postage. The JOURNAL recommends it as an exceptionally good job of binding and service is prompt. In case your files are not complete, some back issues of the JOURNAL can be obtained from the JOURNAL office for \$.50 per copy. Copies of Vol. I are almost depleted, but a limited number of Vol. II and III are available.

P of A History

Peg Blickle

This article is a brief summary in two parts of the steps leading to the formation of the Puppeteers of America, and the history of the P of A as requested by many of its members. All material has been taken from PUPPETRY IMPRINTS, YEAR-BOOKS, PUPPETS IN AMERICA by Paul McPharlin and the GRAPE-VINE by Marjorie Batchelder. For a complete history of the American puppet movement, see Paul McPharlin's THE PUPPET THEATRE IN AMERICA (Harper and Brothers, New York, 1949).

Abortive organizations have been set up at different times in America before the birth of the Puppeteers of America. Each one was important, though short-lived because it contributed to the present organization which has existed since 1937.

In 1913 a group of New Yorkers worrying over the disappearance of the marionette theatre formed the Marionette Society fathered by Daniel Frohman, David Belasco, Frances Burnette, Norman Hapgood, Will Irwin and Julian Street. They hoped to keep alive the interest in puppetry by designing a stage for use in schools, social centers and remote hamlets. Although not much came from the society, and the interest in puppetry waxed and waned throughout the years of 1913 to 1930, it never died. Actually these men thinking in terms of aesthetic and educational rather than the commercial values of puppetry eventually helped popularize puppets enough to bring about a kind of artistic revival of the medium. During these years a number of publications, such as Gordon Craig's THE MASK and Helen Haiman Joseph's

A BOOK OF MARIONETTES (1920) and William Patten's articles in the New York TIMES (1913) contributed to the revival.

In 1952 Mathum Dondo, a French Professor at Columbia University, and his wife set up a Marionette Exchange as a clearing house for ideas in puppetry and to provide puppets, theatres and plays for those interested. This adventure hit financial snags.

As the interest in puppetry grew, which constituted what we might call pioneering pains, so also the opportunities for new puppet companies expanded. Where once there had been audiences for but one company, by 1930 there were audiences for a dozen companies with much virgin territory to cultivate. By this time there were about 500 active puppeteers in America.

For these reasons the Marionette Fellowship of America was formed to guide the workers scattered throughout the puppet world. It afforded legal counsel when the need arose; it sent out bulletins, and distributed a Yearbook published by Paul McPharlin. It originated congresses and exhibitions for the exchange of ideas. It established branches in different parts of America and was a member of UNIMA (International Union of Marionettes). On October 15, 1930, its first charter was drawn up with the following officers: Garret Becker, president; Paul McPharlin, vice president; Max Shohet, general secretary; Henry Weinstock, treasurer and legal advisor; David Zap, legal secretary. The charter members were Henry Burnette, Jack Coombs, Jean I Mardin, Bernard Paul, and Audrey Saroff.

Membership, which was divided into

four classes, was open to all marionette workers: Charter members, Fellows, Senior Members and Junior Members. The first two classes received subscriptions to marionette periodicals from Europe as well as the Puppetry Yearbook. The other two the Yearbook only.

The publication of the Yearbook helped keep the organization centralized.

Because of a disastrous fire which handicapped the President, not much was accomplished the first year of the organization. On January 30, 1931, a fire rushed through the old Lincoln Square Building on Broadway at 65th street, New York City. Garrett Becker's International Studio and Sue Hasting's Studio were completely destroyed. Since Becker went through the corridors arousing his neighbors, he was unable to save any of his books, marionettes or equipment.

There seemed some doubt in the minds of the few organized (in a disorganized way) whether it was wise to go ahead with a Marionette Fellowship. Some of the professional puppeteers feared that the whole art would become too standardized. Perhaps these doubts were substantiated by the following quotation made by Gordon Craig on July 18, 1931. (published in PUPPETRY 1931)

"I don't like to see all this dam organizing that's going on around these puppets.

You will be fools if you go that way . . . for surely some of you know, that organization of a little thing of this kind is death to delight.

Puppetry must remain independent of all organizers, or it will cease to be what you admired in it now. It must remain split up and wage a pleasant guerilla warfare, or it will be beaten. The evil influences of publicity must be avoided too, or you will do harm. Fancy announcing that G.B.S. was recently a spectator at a private show of

— — —'s marionettes — and that his interest in marionettes is as fresh as ever. You there announce that G. B. S. is greater than a puppet — good God! — and you thus abdicate all rights to be among the puppet's die-hard and gaily loyal servants.

The blessing of Puppets is that when a marionette appears, we forget ourselves and each other. Keep that fresh — no one and nothing above the Puppets.

Enter a marionette show always in this simple old reverent way. Do not go in to look around to see if the King of Spain is there — or to ask the Pope, who may be in the back row, what is his opinion of Punch, and whether you may print what he says . . . instead, ask Punch whether he thinks of the Pope!

Please be more serious about this matter . . . don't Americanize it — keep it true American.

Leave marionettes free — poor and real, or take my curse."

Since plans were being made during this year for the Century of Progress to be held in Chicago in 1933, puppeteers were hopeful that they might avail themselves of space for exhibitions and shows in the Hall of Science. The charge of \$10 a square foot, however, seemed prohibitive, and especially so since no admission charge could be made.

It was also hoped to plan an international puppet congress for the World's Fair, but because of the financial status of the organization Marionette Fellowship, the congress was indefinitely postponed.

There was definite efforts to organize other groups in 1932. Helen A. Smiley had organized by spring a national exhibitions of marionettes under the auspices of Temple University in Philadelphia. Fifty artists from United States and Canada entered about 100 puppets and marionettes.

In New York a group — Edith Flack Ackley, Remo Bufano, the Kingsland Marionettes, Agreppino Manteo, the Puppet Players' Studio, the Red Gate Shadow Puppets, Tony Sarg and Val Smith banded together for demonstration and exhibition. Also Meyer Levin instituted a Marionette Festival at the New School for Social Research in which his company, Remo Bufano and the Tatterman Marionettes participated.

The public school Marionette Guild was organized with its focal point at the State Normal School at Newark, New Jersey.

All of these groups helped contribute to the public's awareness of the field of puppetry.

Many people became aware of puppetry when they saw their first puppet show at the Century of Progress held in Chicago in 1933. Tony Sarg's great show for the A and P drawing large crowds made many friends for the puppeteers. Two other shows played the Fair.

Although the year was a slow one for puppet business, there was some progress in the educational field.

A Bookshop for Boys and Girls in Boston became an active center with a Puppet Parade in February.

At a theatre conference of the Junior League held in Cleveland in February, there was an exhibit of puppets from several leagues, talks by Paul McPharlin and Bill Duncan, and a show by the Tatterman Marionettes.

In July the book section of Marshall Field and Company in Chicago sponsored an important exhibit showing the artistic development of American Puppetry in the past few years. In October the exhibit was transferred to the bookshop of Higbee and Company in Cleveland, Ohio, where it remained for a month.

During these years various puppet companies were presenting their shows throughout the country, but most significant of the growing popularity of

the puppet movement was the fact that ten shows played the Century of Progress in 1934 instead of three. Two of these shows were "Punch and Judy" — one by Harry Fetterer and the other by Harry Ferris. Sue Hastings played "Little Black Sambo" and "Peter Rabbit," and the rest of the shows were advertising for A and P with Tony Sarg; Sunbrite Cleaner with Bil Baird; Brookfield Butter with Bil Baird; Kelvinator Refrigerators with Tatterman; Electric Light and Power Industry with the Pasadena Puppeteers; Buster Brown with Meyer Levin's marionettes.

A number of exhibitions and conferences were held in 1934: On February 15, R. Bruce Inverarity at the University of Washington, Seattle; Paul McPharlin at Wayne University, Detroit; and Alice Mihleis at Newark, New Jersey, State Normal School (third annual gathering). On May 7, the Twin City Puppeteers opened their second annual exhibition sponsored by the Art Department of the Minneapolis Public Library.

In New York the WPA puppet project was being carried on under the direction of Remo Bufano and Grace Wilder. In 1935 under the general supervision of Alice Beyer, a WPA puppet project was instituted in Detroit.

A big puppet exhibit opened in Cincinnati Art Museum (October 1 through the 27). From Cincinnati it moved to Columbus, Ohio and then to Dayton.

It was during this year that plans were laid for the first American Puppetry Conference which was to be the forerunner of the present Puppeteers of America. The conference was planned for July 8 to July 11, 1936, and was to meet in Holland, Michigan. At the last minute, however, Holland, Michigan withdrew its sponsorship, and the puppeteers of Detroit took over.

The Puppeteers gathered at Hotel

Webster Hall, Detroit, Michigan, with Helen Reisdorf registering them. There were exhibitions, demonstrations, and talks by Tony Sarg, Paul McPharlin, Rufus Rose, Helen Haiman Joseph, Edward Mably, George Gatts, a representative of the Federal Theater Project, Bill Duncan, Marjorie Batchelder, Gertrude M. Hadley of Chicago Art Institute, Alexandra Sanford, of the New York Public Library, Sara G. Brown of Michigan State Hospital and Mrs. James W. Hughes of Grosse Point, Michigan.

In the evenings and afternoons performances were given which included: "Faust" and "Les Petit Riens" by the Marionette Fellowship; "The Pas-

sion Play" by the Stevens; Gertrude Stein's "Identity" by Don Vestal and his Chicago Associates; "St. George and The Dragon" and "Columbine's Birthday" by Marjorie Batchelder's company; "Taming of the Shrew" by the Tatterman Marionettes; "The Magic Box" by Otto Kunze; "The Ninth Novel of the Seventh Day" by the Petroushka puppeteers, and "Little Black Sambo" by 6B grade school children and "Dancing Marionettes" by Burr Tillstrom

The next conference was set for Cincinnati under the leadership of Martin Stevens and thus the stage was set for the birth of the Puppeteers of America.

1953 Festival

Approximately 230 members of the Puppeteers of America, many of whom had driven through Chicago's 104 heat wave gathered in the Continuation Center of the University of Minnesota to enjoy a four day Festival. The wonderful Minnesota weather, ordered by Lem Williams and John Shirley kept every one delightfully cool.

The program, designed to give leisure time for getting acquainted and for general discussions, was heartily appreciated by members who took advantage of the opportunity to form congenial groups where puppetry was discussed from every angle. A delightful informality prevailed, and many a puppet which otherwise would have remained in hiding throughout the Festival, tucked away in a suitcase, was brought to life and displayed.

New folks had a chance to meet the old timers, ask questions, collect valuable information, or exchange ideas. Even the old timers found time for a few recreational hours together. The Exhibit Hall of the

Continuation Center remained throughout the Festival the popular meeting place for everyone.

The Festival program, which is included in this issue of the Journal, gives you an over-all picture of the Festival. Play reviews are given in this issue. Summaries of some of the lectures and demonstrations will follow in future issues.

FESTIVAL EXHIBITS

One of the exciting features of each Festival is the Exhibit. This year's Exhibit, housed so conveniently in the lounge of the Continuation Center, attracted a steady stream of visitors as well as photographers. Because of the informality of the location, members felt exceptionally free to linger, examine the puppets, and enter into discussion with other Festival members.

It was particularly encouraging to notice that many beginners, former Institute students, and newcomers to

the P of A exhibited their puppets for the first time. There was also a nice representation of puppets from our Canadian neighbors. Photographs were noticeably missing, although particularly fine ones were displayed by Ralph Chesse' and George Merten. Primrose Pascal, of the Raleigh, N. C. Junior League, exhibited a series of water color sketches of the puppets from their last puppet show which were of unusual quality. Their dancing, fiddling grasshopper was easily the most popular puppet in the exhibit.

Romain and Ellen Proctor displayed a large collection of historic puppets of unusual importance in addition to a unique hobby collection of articles featuring puppetry designs. Annikik Sundquist, our visitor from Finland, displayed a number of puppets she had collected on her travels through Europe, introducing some types not frequently seen in this country.

It is impossible to enumerate or comment on all the puppets displayed, but the Exhibit Committee wishes to express their thanks to all those who so generously responded and who made the 1953 Exhibit a success.

INSTITUTE

As the Festival came to a close John Shirley, Director of the Institute, was preparing to move into the University workshops for beginning of the eight-day Institute which was to follow the Festival. Materials and plans displayed in the Center were arousing the curiosity of the participants who were looking forward in anticipation to eight days of gruelling work and intensive training in puppetry.

The faculty, consisting of John Shirley, Romain and Ellen Proctor and Elliot Airmet have had long years of experience in puppetry. The program, as set up by the faculty, indicated a well rounded coverage of all the essential phases of beginning pup-

petry. Unfortunately the JOURNAL has to go to press before the close of the Institute.

COUNCIL ELECTION

Four new members were elected to the Council at the Festival — Joe Owens, William Duncan, Lewis Parsons and Fern Zwickey. They will replace Sally Sellers, Meredith Bixby, Alfred Wallace and Basil Milovsoroff whose terms have expired. Members who will remain on the Council are Rena Prim, Romain Proctor, Marjorie Shanafelt and John Shirley. Joe Owens was elected President for the year 1953-1954 and Rena Prim was elected Vice President.

COUNCIL APPOINTMENTS

Barbara Amundson was appointed by the Council to fill the office of Executive Secretary for the next three years, replacing William Duncan whose resignation became effective at the close of this Festival. Vivian Michael was reappointed as Puppetry Journal Editor. Peg Blickle was reappointed as Associate Editor and Advertising Manager. The following Consultants were also appointed — Education, Fern Zwickey; Technical, Lem Williams; Religious Education, Rev. William Jacoby; Music, Lewis Parsons; Therapy, Emma Warfield. An appointment of a Consultant for Audio-Visual Education is yet to be confirmed. Other Consultants will be appointed as need arises.

1954 FESTIVAL

Two bids were presented to the Festival for the 1954 Festival. One from Asilemar, California, presented by John Shirley and one from Dartmouth College, Hanover, N. H., presented by Basil Milovsoroff.

The membership voted overwhelmingly in favor of Dartmouth College.

The dates will be June 22, 23, 24, 25, with an eight day Institute following.

The President of the Council, Joe Owens, appointed Basil Milovsoroff as Festival Chairman. Basil selected as his Festival Committee, Joe Owens, Wm. I Duncan, Alfred Wallace and

George Merten. A meeting of this committee was called for the last evening of the Festival and preparations for the 1954 Festival are already underway. Committees for individual projects will be appointed later as plans develop.

Festival Review

Sinbad's Eighth Voyage

Lewis Parson

Seeing Basil Milovsoroff's show this year was, as always, an unforgettable experience, a high spot on the Festival program. The picture frame stage with its blue backdrop upon which a single bright spot had been focused suggested the imminence of an interplanetary messenger. Expectancy rose to a high pitch in the large Northrup Auditorium. "Sinbad's Eighth Voyage" was the theme for the ballet pantomime which followed. Since the production was ballet, the movement and general development stemmed directly from the music. To the thrilling falsetto of a folk song of Eastern Asia the rounded towers of the ancient city of Bagdad rose mysteriously into view. Sinbad appeared only briefly to take over the narration and the scene moved to under water. In their varied movements the creatures of the sea became vibrantly alive. Schools of fish, darting sea-crabs, long-expanding sea-worms, transparent squids, and fantastic unnameable creatures moved in that mysterious, inexplicable way of the marine animal or the reptile. Tone clusters of freely vibrating bass notes of the piano suggested depth and density of the ocean. This experimentation in sound textures is in harmony with Basil's method of exploring

qualities and properties of the materials whose natural properties are not disguised. Pieces of driftwood, roots of trees, wire, tin, cloth, feathers, marbles, transparent rubber hose are taken for their qualities of texture, color, or form. The synthesis of these various elements produces the puppet in the same manner as a collage picture is assembled. One may well say that these puppets are akin to symbols used in present-day abstract painting. What is really new in Basil's creation is the way abstractions are set in motion. The movements of the puppets interpret the dynamic values of the music, and the possibilities of motion within the puppet itself. The control rod is not concealed but is given a functional value in the construction. There is usually only the single rod control, additional movement is achieved by means of springs and freely jointed parts, movements of head, arms, legs are by-products of the central rod motivation. Certain puppets such as the crabs, and the wooden cannibals make their own sounds by loose parts, or swinging knobs which strike the sides of the puppets when they are in motion. The crescendo in the cannibal island scene which ends the Sinbad ballet culminates in the emergence of the

puppeteer wearing a mask, an effect as startling in this riot of moving color as a sudden scream! The "Dance Macabre" which closed the program was created along these same lines introducing more fantastic forms of animal life, and the dismembered parts of the human body with truly macabre gestures. A huge driftwood hand fluttered in sweeping movements and struggled with a sudden bare human hand. The audacious finger to nose gesture was done with mock majesty adding a bit of sarcastic humor.

The appearance of Joe and his partner formed a welcome contrast as the stage was set up for the tale of the "Fisherman and His Wife" and one was able to trace Basil's rod puppet development from his former hand puppet technique. The manipulation of the two bees with their buzzing conversation was a bit of puppeteering especially enjoyed.

If Basil's show is at times bewildering to the audience his artistic credo need never be so, for he takes great pains to explain his artistic aims. He believes that the puppet theatre should not imitate, but interpret. The artists

creations are the products of imagination subjected to limitations of conventions of form, color, and design which he imposes upon himself. In the same way, the puppets move not like people, or real animals, but according to their own limitations. One may take exception to these ideas and to their expression in the puppet show, but scarcely to the artist himself. There can be no doubt that Basil Milovsoroff is a sincere artist who puts the very best of himself into his creations. He has the artist's delight in original source material which he explores with a fresh and alert eye. He has the integrity to develop his art without compromise. The audience must reach up to him. There are as many interpretations to his show as there are people to see it. The more imaginative resources one brings, the more thrilling will be one's experience. He is undoubtedly one of the American puppeters who has made a distinctly original and permanent contribution to puppetry. It is the impression of Basil as a man, and an artist that one carries away as a lasting inspiration.

Rumpelstiltskin

Jean Starr Wiksell

When Romain Proctor stepped before the curtain and said, "I hope you will enjoy the show as much as we enjoy playing it for you," it was no platitude. The Proctors really do enjoy playing for people and their audiences soon know it.

Rumpelstiltskin was a typical Proctor show in the same style as others of their repertoire of well-known fairy tales for which they are known from coast to coast. It was straightforward, fast moving, and shorn of ter-

rifying scenes and characters. Though it retained all the basic elements of the familiar story, it had a refreshing new twist. In the Proctor version, Rumpelstiltskin comes to collect payment for spinning the gold from the Miller's daughter, now Queen. She is so grateful she offers him anything he would like. When he sees the baby prince, he thinks anything so small should be a dwarf and asks to have him. But he gives the Queen an alternative; if she can guess his name he

will release her from her promise and give her a wish. When in due course she guesses his name, and in anger he splits in two, head and torso on one side of the stage — legs on the other, she uses the wish to wish him together again, and, realizing he wanted the baby because he was lonely she invites him to live at the palace and watch the baby grow.

Settings and lighting were planned to complement the story and puppets. Most effective setting was the interior of the palace where the rich environment of the castle was beautifully suggested without being ornate or in too great detail. Against the warm grey stone walls, the rich colors of the Queen's costume glowed in truly regal fashion and the cradle holding the baby prince made a striking pic-

ture as it was spotlighted for dramatic emphasis.

Excellent rapport with the audience was maintained throughout, not only during the play, but during the musical numbers preceding the play and the circus acts and tombstone ballet which followed it. Favorites with the audience were the morose, flea-bitten hound, the animated microphone, the juggling bear, and the tombstone ballet — all skillfully executed.

A fitting climax to the performance came when the Proctors delighted the audience by unmasking their stage to show how they work. The two working in rhythmic unison as they demonstrated their monkey on the trapeze made a "mighty pretty sight."

Pinocchio

Marjorie Shanafelt and Rena Prim

The final performance of the 1953 Festival was the marionette show "Pinocchio" presented by Fay and Barbara Coleman of Chicago, Illinois.

Long a favorite story for marionette production, the Coleman version was a fresh, fast moving and colorful one that delighted the entire audience of both children and adults.

Professional as well as amateur puppeteers were pleased with the well chosen costumes, unique lighting effects, good manipulation and rapid scene changes. Particular mention should be made of the under water scene, the interior of the puppet theater and the inside of the whale stage sets. All of these were unusually well designed. The underwater and the inside the whale scenes made the

most of the ingenious and entertaining effects that can be produced by the use of black or strobel light.

The unique illusion of puppets being manipulated by other puppets, such as the old puppet master used to demonstrate his art to Pinocchio, never fails to delight an audience and was used most advantageously in this production.

Voices selected by the Colemans for their characters were exceptionally well chosen. Careful consideration of a voice quality helped characterize each puppet.

This presentation of "Pinocchio" by the Coleman puppets was one of the highlights of the Festival and a fitting conclusion for the 1953 Festival performances.

Punch and Judy

Vivian Michael

We are not sure which we look forward to most, — meeting George Larsen at Festivals or seeing his old time "Punch and Judy." Either one is a rare treat, whether you are meeting them both as old friends or seeing them for the first time.

Even though Punch is "immortal," we have few opportunities of seeing the traditional show, done in the old time traditional manner, with hand carved wooden heads, that have stood the test of several generations of puppet shows. George's puppets are strong and richly colored, have all the flavor of the old world traditional show, yet he injects into each show a bit of his own quiet humor and personality, — the tempo and fast moving

speed of his show leaves you sitting on the edge of your seat, wishing that there was a little bit more, — wishing that the crocodile had delayed his final gesture so that you might have enjoyed just a few more of Punch's gleeful antics.

After the show, it is George who takes the spotlight from Punch, and many of us have spent hours watching him demonstrate the art of wood carving, explaining the compactness of his portable stage, or the intricacies of the Punch reed. He is ever ready to help the beginner . . . no jealousy connected with his art, and that coupled with his personality and wonderful performance, is why we hope he never stops coming to Festivals.

Junior League Performances

Spence Gilmore

The house lights lowered and the stage lights came on illuminating a bright yellow background. A little announcer in green stood out sharply against this bright and simple backdrop, thus setting the mood and the audience knew they were about to have some gay and enjoyable entertainment. The little man announced "The Hunt," which meant to you and me that Kay Richardson, Carolyn Fargo and Mary Olson of the Evans-ton Junior League were about to present a fox hunt, consisting of two charming horsewomen on handsome steeds, a lovely red fox with long seductive eyelashes and a floppy-eared beagle. Now instead of the fox dodging the dog in traditional style, he

lured the little beagle, a romance followed and the lovely ladies rode away in style.

After the first announcement, not a word was spoken — nor was it ever necessary. The puppets themselves were more eloquent than any words and interpreted their little number to gay, lilting music with excellent effect. One kept recalling the color because it was not incidental but deliberate, strong and well planned. The pantomime was splendid, showing good animal characterization and the picture as a whole was always simple and uncluttered — an effect all puppeteers strive for, but find it difficult to achieve.

(Continued on page 22)



PUPPET PARADE

(see photo section)

JOE OWENS

Joe Owens, newly elected President of the P of A, is well qualified for this office, having been a member of the P of A for many years and having served on the P of A Council and as Technical Advisor before being elected at this Festival for a second term on the Council.

Joe (autobiography appears in P of A Officers in this issue) and his wife Mary are perhaps best known to most Festival members for the intriguing trick puppets they have brought to Festival year after year. This year, the Tea-kettle, which every one loves, danced again to its spritely tune while real steam whistled merrily through its spout, the finale — tea poured nonchalantly into a cup as the teakettle danced off the stage.

This was followed by a knife thrower, who skillfully threw his knives around the head of his pretty partner, and a cowboy who shed real tears as an accompaniment to the mournful melody which he sang and played on his bango.

Joe has brought all the technical skill of a designer and research engineer into use in the creation of his puppets, and few have been able to duplicate the intricate mechanism which makes Joe's puppets "tick". They are a never ending source of wonder and delight to both new and old puppeteers.

Festival members were happy to know that Joe Owens will be their leader for the year 1953-54. First, because he brings to the office experience in the P of A and the sound judg-

ment which the office requires, and second because he is just a wonderful person whose quiet dignity and winning personality have won him the lasting friendship of every P of A member who has been fortunate enough to know him.

Congratulations, Joe, and may the year be a happy and successful one!

GEORGE MERTEN

George Merten came to Canada from England more than three years ago, and although he has been a P of A member, this was his first Festival. George has been interested in puppetry for about twenty years and has a long record of puppet production in England, where he not only produced shows but also lectured on puppetry at the Royal College of Art in London. He has worked on the stage, in radio, films and television, both B.B.C. and C.B.C.

At the present time he has what seems to be a most enviable set up with the Ontario Department of Education. He is full-time puppetry advisor to the Community Programmes Branch of the Department of Education. His work with the Department includes demonstrating the uses which puppetry can be put to and also giving courses for adults in Ontario communities that request the course. He also, upon request, pays advisory visits to the groups that result from these courses. The number of groups is continually on the increase and at the present time number more than fifty. In addition there are many smaller groups of adults and a growing num-

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JOE OWENS

President P of A 1953-54



GEORGE MERTEN



from **ALADDIN**



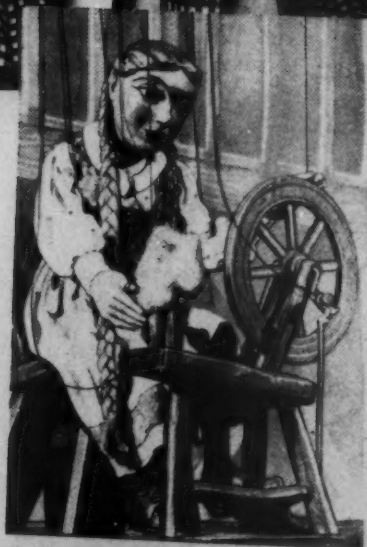
PROCORS



SCENE FROM "RUMPLESTILTSKIN"
 BROCTOR PUPPETS



CORS




MILLER'S DAUGHTER




RALEIGH JUNIOR LEAGUE





COLEMAN'S



PINOCCIO



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ber of school groups. Each group, and many of these are more than 1000 miles apart, receive an advisory visit for advanced work at least once a year. These groups are continually adding and training more members.

George made several notable contributions to the Festival. His film, "Buffoons," a sound and color film was interesting. He also showed a number of color transparencies, puppets and photos which gave viewers a good idea of what was going on in his section of Canada today.

THE PROCTORS

When we say "the Proctors" we include the entire family, Romain, Ellen, John, Perry and Mimi, a family that the P of A has grown to love very much. Their sincerity and genuine interest in the P of A and everything related to puppetry throughout the years we've known them has gained the admiration and respect of every one who has contacted them. Professional puppeteers,—they play throughout the entire country and the fact that they play repeats year after year establishes the fact that they and their show are held in the highest esteem by their audiences.

RALEIGH JUNIOR LEAGUE

Junior Leagues came to the front this year with outstanding performances and exhibits. To any one familiar with the work of some of these girls over the last few years, the most impressive feature was the almost unbelievable progress these girls have made in the quality of their work in the last year. Typical of this was the exhibition of the Raleigh Junior League. In addition to a marvelous group of imaginative, well constructive puppets, Primrose Pascal displayed a group of color sketches of the puppets, rendered in an individual technique which only an artist could

have attained. We were so excited over the entire display that we failed to ask which came first, the sketches or the puppets, but any way you take them, there was nothing better shown at this year's exhibition.

The construction of the grasshopper with his two violins was a marvel of ingenuity, executed with extreme precision and artistic skill, and probably attracted the most attention. None the less beautifully executed were the butterfly and other members of the cast. They showed a freshness and originality seldom displayed.

It was such a pleasure to find among so many puppets that had a sort of "sameness" a group that stood out for their originality and proclaimed their producers as real creative artists.

BY THE COLEMANS

Fay Ross Coleman began puppeteering in 1932 with "The Three Wishes," worked with Victor Charles puppets 1940-41, did variety shows in the army 1941-42. After discharge from the army in 1945 he married Barbara Foxwell and together they gave floor shows while attending Wisconsin University. Later worked with the Cole Marionettes while developing his own show.

The photograph shows Pinocchio as he was being inspected by the fish from the Colemans most recent production (performed at the 1953 P of A Festival).

HANDLING EXHIBIT

One of the features of every Festival is the handling exhibit. Both adults and juniors, in this case, Mrs. Henry Lowden and Mrs. Dallas Rand with juniors Robert Rossman and Larry Smith examine puppets in all stages of construction. Practically every puppeteer cheerfully shares secrets of construction with other members of the P of A.

(Continued from page 11)

The tempo changed for the next number also given by the Evanston Junior League, as a very sleepy puppet came on stage and covered himself with a bright red blanket. This bit of action was good. As was the use of color; the bright red was a striking accent against the yellow back drop. Now, unfortunately for the puppet, he was no sooner asleep than a gay and very puppet-y clock danced about. He tried to waken the sleepy puppet; a conflict followed and eventually the gay little clock routed the sleepy puppet from bed.

The action in this number was extremely good. It was delightful when the clock actually pulled the blanket off the sleeping character, and there was even a bit of slap stick in the tussle that followed. All of this action was well timed to the tick-tock rhythm of "The Syncopated Clock."

Congratulations to the Evanston Junior League on their first Festival performance. They showed a fine feeling for puppets and it is evident they will go a long way. Now, the audience simply directed its attention to the other side of the platform where another hand puppet stage was set up. Again the house lights dimmed and again the stage lights came on as rare and delightful animal puppets performed "The Fiddler" and "The Glow-Worm Ballet." These intriguing puppets were designed by Primrose Pascal and manipulated by Evelyn Thiem, Jeanette Webb and Dorothy Sylthe, all of the Raleigh Junior League.

Now, the Fiddler was a grasshopper and such a grasshopper you have never seen before. He was agile, he was decorative and had a real personality. He was a puppet fiddling away in the best puppet manner and the audience loved him. I say the best puppet manner because there was variety to the pattern of his routine and his every move showed

fine imagination.

Mrs. Bluejay and Mr. Woodpecker were also puppet personalities you would love to meet again; they were well manipulated and lent color and charm to the number.

The glow-worm and butterfly routine had a wonderful combination of make-believe and glamour. The lovely dance of the fireflies with the actual glow was brought to a climax with the appearance of a large sequined butterfly; the result was a stage full of sparkle and loveliness moving rhythmically and forming effective patterns. Here the proscenium served as a picture frame for this beautiful composition.

Congratulations to the Raleigh Junior League on their first Festival appearance. They delighted the audience and we know will delight many more audiences with their puppet creations.

Now another change of pace as all were transported from the world of fantasy to revel in the familiar — a real, honest to goodness square dance complete with caller, performed by Polly Graham, Jessie Pyas, Mary Lucy Cobb and Duike Sloan of the Durham Junior League. These girls are to be greatly complimented on the skillful handling of the full skirted puppets and their gayly dressed partners. At no time was there ever confusion while these seven hand puppets were on stage — all at the same time. The patterns of the dance were clear, concise and well spaced. The choreography was well worked out, well executed and the puppets gave one a feeling of the fun that accompanies a square dance, as they followed the directions of the homespun, native caller. It was fun for the audience as they shared the pleasure of these dancing puppets.

Again congratulations are in order and we extend them this time to the Durham Junior League and its excellent performance — another "first"

at a Festival. It is evident they will give pleasure to many with their fine puppet performances.

And now the lights switched to the center of the stage where we found ourselves meeting old friends, Greta Cheney, Dorothy Baldwin, Helen Thenaby and Alice Louise Duffield of the Hartford Junior League. For six years now, we have associated the Hartford League with Nestor, and to everyone's delight, Nestor was back. He wasn't the whole show this time, but he was back. You know the Hartford Junior League originated Nestor and as a result of his popularity, talking horses have appeared in Junior League productions all over the United States.

As soon as Nestor woke up from his nap in a swinging hammock, the audience recognized his brusque, demanding tone of voice; they recognized his deliberate ways as he brushed all the mail off stage and into space. The audience still loves Nestor and was indeed pleased to have him back — if only for a brief renewal of friendship.

In the scenes that followed (a Christmas story called "What Makes Toys Happy") the audience found

another old friend, Willy, the mouse. This ingratiating little fellow whose puppet-y actions continue to delight all, was a mighty busy mouse as he helped Santa Claus assemble a train, pack up a tool kit, dress a Christmas doll and serve as general helper. Santa, by the way, had a white fur ball on the tip of his red hat and this bounced around in a delightful manner, adding a bit of humor every-time he moved actively about.

Santa, of course had a reindeer (the red-nosed one so familiar to us all) who poked his head through a window which had been opened by one of the puppets. This was good stage business and was very effective.

Santa kept very busy as he checked his list — a good long one that went all the way to the floor, and the filling of this list plus the making of toys and their knowing that they were going to children who didn't have many toys was "What Makes Toys Happy."

Our congratulations to the Hartford Junior League for coming back to the Festival and bringing with them both old friends and new. As Steve said, when he reviewed the first Hartford performance, "Love That Nestor."

Puppet Varieties

Rod Young

One of the biggest thrills of any Festival is a chance to see the variety of people and personalities interested in the art of puppetry. A rich opportunity was given on Thursday afternoon to observe some of our best professional puppeteers in a series of variety numbers accompanied by Lewis Parsons at the piano. The Museum was brimming with excited anticipation as Bob "Andre Vern" Longfield opened the show with his

very successful act. Ronnie Hubler, Bob's regular partner, was kind enough to step aside for the afternoon so that Mack Emmert, a former partner, could work in the act which amused us all. A highlight was the row of baby calves that joined their mother in a dance number.

We were all glad that Lem Williams had recovered from his recent illness and was able to "strut his stuff" in the "Darktown Strutters' Ball" after

demonstrating his very much "alive" Carmen Miranda marionette. John Shirley did a very fast job setting up his stage for us and proceeded to go into his act demonstrating the showmanship that we have admired at previous Festivals. It's always fun to meet new personalities in the puppet world at the Festivals, and meet one we did in the person of Elliot Airmet. A real artist and entertainer, Elliot showed great skill in manipulation. His "Old Grey Mare" was one of the afternoon hits.

More than just talent in art goes into a successful marionette. It can't be emphasized enough that once you have a finished puppet you have to be able to use and manipulate it before it can become "alive." Rhythm is a necessary thing in manipulation. Bruce Brucknell, another Festival newcomer who brought along his charming family, definitely had worked out his act to rhythmic perfection. His clown that "rolled a barrel" after climbing out of it nearly stole the show.

Something new is always appealing. Puppetry is such an ancient art that nothing is really new; however, variations and fresh approaches can be made.

Herb Scheffel, an excellent artist in his own right, has hit upon a very underworked branch of puppetry, the fingerpuppet or "fingerine." Excellent for small parties and home entertainment, it was amazing how well his comparatively small puppets carried in a large hall. They were certainly the liveliest and most adept dancing puppets at the Festival. "Bubbles Divine" danced to a captive audience that roared when Herb cut loose with his "Charleston" fingerine. These small, but far from insignificant puppets were a fitting climax to the show.

A good puppet play builds to a climax. After this what follows is relatively unimportant. Thursday af-

ternoon ended at the "peak" with the audience feeling a little sorry that Festivals last but four short days. "Puppet Varieties" offered a real chance for amusement and inspiration.

Whee! Under chairs, on tables, on the floor, around corners, hanging from the ceiling, puppets everywhere. Puppeteers having the times, the wonderful Festival times that happen once a year. Everyone lost in a wonderful world of enchantment and caricature.

An evening left free for all to have a free for all. Movies shown in the Chapel. Flashbulbs snapping right and left. Minneapolites awed by this fantastic puppet world. Lewis Parsons playing the piano. Lem Williams, Rod Young, Marion Myers, John Shirley, Elliot Airmet, Bruce Brucknell, George Merton, a host of puppeteers, demonstrating their marionettes from the exhibit. Ecstatic children, dancing puppets, singing puppets, climbing puppets, juggling puppets. Refreshments supplied by the Twin City Puppeteers. Puppets, puppets, puppets!

Where? This was Gallery Night. An evening spent in the Exhibit Hall with impromptu shows and demonstrations and an enjoyable time had by all, free for all.

Ahh, variety! The last day of the Festival rolled around and an audience that by all rights should have been exhausted received the voluntary efforts of their fellow puppeteers with great enthusiasm. Spence Gilmore was a delightful Mistress of Ceremonies for the impromptu session and first introduced us to Mrs. W. D. Johnston who surprised us all with her portrait puppets of President Eisenhower and "Mamie." Marie Gordon gracefully manipulated her miniature ballerina and was followed by Fred Thompson who introduced "Juniors a la Carte." The junior members of the P. of A. have been overlooked at the last few Festivals so here was their opportunity to show

us what they could do. Jerome Jewel, Mario Zarlengo, Carol Robbins and Jani Podoloff, Pat and Dennis Kelly, Tony Williams, Mary Kay Smith and Grace Smith, Jim Menke, Catherine (Snooks) Piper and last, but far from least, Bob Mills, whose marionettes were outstanding, followed one another in a very enjoyable show. The really big hit of the afternoon performance was Dick Weston

who convulsed the crowd with the antics of his vent dummy "Eddie." Many who find it hard to speak clearly with one voice were very impressed by Dick's ability in vocal characterization. Jerry Jewel made a charming "dummy" Juliet opposite Eddie's Romeo. Della Bird and her dancing marionettes brought to a close an afternoon of variety and fun for everyone.

One Eye, Two Eye, Three Eye

Wesley Wiksell

Lewis Parsons is an accomplished musician, something few puppeteers can count among their talents. Happily for his audiences, Lewis incorporates his knowledge of music into his performances at the piano and solo-vox before the opening of his show, as well as through the use of specially chosen and recorded music used to give emphasis to the story.

"One Eye, Two Eye, Three Eye" was easy to watch and easy to follow. The puppets, designed by Thera Knudsen, were large with strongly modeled features, and were given clear cut characterizations by Parsons. Most expressive were One Eye, Three Eye, and the Mother. Every puppeteer could enjoy and appreciate the variety of movement Lewis was able to achieve in his manipulation within

the relatively small playing area of his stage. Scenery was wisely kept to a minimum, lights and music skillfully and effectively used throughout. Imaginative set props such as the whirling table, and the tree whose branch always managed to stay just out of reach of the avaricious sisters were particularly enjoyed by the audience. His unique stage was so designed that it could be used for both hand puppets and for a series of marionette variety acts which Parson accompanied himself from the solo-vox. A pianist, clown and dog, trapeze artist, monkey, skeleton, and trio of horses completed his repertoire.

Lewis seeks to give the children a happy experience. Included in this experience were the adults as well as the children.

Junior Meeting

Katherine Piper

The Juniors, who have been rather unorganized since Mimi Proctor, "Little" Joe Owens, Jimmy Rose and others have "grown up," took the

matter in their own hands this year and started an organization with the intention of making themselves both seen and heard at future Festivals.

On June 26th a meeting was held for all class "J" members attending the Festival. The Juniors congregated in the Continuation Center and began with a round of introductions.

Once thoroughly acquainted, the Juniors quietly discussed puppets, the Festival, puppeteers and Little Audrey who just laughed and laughed.

A suggestion came up to the effect that the Juniors, en masse, should give a performance the following day at the impromptu shows. Jerome Juhl, Bob Mills, and Jim Menke, being the only members who had taken puppets for exhibit, offered their puppets to anyone desiring to use them.

Variety acts were arranged and on June 27th the show was rehearsed and presented under the title "Juniors

a la Carte" (privately sub-titled the "Quo Vadis of the Festival"). Fred Thompson emceed the acts while Jerome Juhl, Mario Zarlengo, Carol Robbins, Janis Podoloff, Pat and Dennis Kelly, Tony Williams, Mary and Grace Smith, Jim Menke, Katherine Piper and Bob Mills performed and Britt Leach operated the phonograph.

The new and old friends then made tentative plans for all Juniors planning to attend the '54 Festival to bring, at least, one puppet of their own. These puppets could then be used in a tentative skit.

The meeting brought the Juniors together and plans were made for similar meetings to follow, in order that members would become more closely acquainted.

Our Visitors from Canada

The P of A Festivals have always enjoyed the visits of our neighbors to the North. Although some familiar faces were missing, we had an unusually good representation of our Canadian neighbors at the 1953 Festival.

An unusual wave of interest in puppetry seems to have swept Canada, and as a result her delegates were most enthusiastic and eager to take part in the P of A Festival. They contributed some fine puppets to the exhibit and left us with a much better conception of puppetry in Canada than we had ever had before.

Their delegation, from widely separated provinces, had several meetings together with representatives of the P of A and we predict that we are going to hear a lot more from them in the near future. Canadians, we are glad you came and we are looking forward to renewing friendships in 1954 at Dartmouth College!

Charlotte Atkinson, from Manitoba,

gathered the following remarks from her Canadian friends.

I have had a wonderful time at the Festival and enjoyed meeting all your friendly and interesting puppeteers. As I am a hand puppeteer, I would have enjoyed attending a small discussion group on that subject while the marionette meetings were going on. Nevertheless, if I have another opportunity to come to another Festival, I will certainly be there.

Betty Meredith
B. C. Canada

I'm going home with my head whirling with ideas gained under tremendously friendly and pleasant conditions. I sincerely hope I'll be able to attend another Festival to meet the wonderful people from all over the continent and to exchange ideas with them.

Margaret Mackedee
Vancouver, B. C.

Wonderful time meeting the biggest hearted people. Very impressed with the free exchange of information. Looking forward to next year.

George Merten
Toronto, Ontario

A most invigorating and educational experience. A grand bunch of people. Hope you can all come up to Canada for a similar convention real soon.

Eric Bennett
Winnipeg, Manitoba

It was a simply wonderful convention. We met wonderful people and saw some wonderful shows.

Doris Bennett
Winnipeg, Manitoba

I consider the Festival to have been a pleasant combination of instructive education and refreshing entertainment. Everyone was most helpful as well as charming to meet.

Pegi Fraser
Regina, Saskatchewan

Judging by this, my first Festival, I couldn't ask more of heaven, than that it be full of puppeteers — I'm sure it will be.

Shirley Fraser
Regina, Saskatchewan

As a new-comer to the Festival I was greatly impressed with the general atmosphere of good fellowship, the whole-hearted enthusiasm over

puppetry in all its aspects, the high calibre of the puppet displays and audience appeal of the shows seen, all of which indicated a very successful Festival in the eyes of a Canadian.

Anne Hulko
Port Arthur, Ontario

All three Littles, Frances, Tony and Lucy have explored and enjoyed the 1953 festival from more angles than any one else.

Lucy Little,
London, Ontario

"The Festival of 1953 was completely delightful — well almost — except for those miles and miles and miles of pavement between the Continuation Center and Pioneer Hall.

When one lives, ordinarily, among folks who look with superior adult condescension on puppets, and then suddenly finds oneself in the midst of people who know better and who are wholeheartedly engrossed in the magic of puppetry, it is a breath taking experience.

Thanks, Puppeteers of America, for a stimulating and very happy experience. I only hope Canada will have the honor of returning your gracious hospitality in the not too distant future.

Charlotte Atkinson
Carman, Manitoba

Your P of A Officers

Joe Owens, President

Graduated University of Kentucky June 1922 with degree of BS. Member Tau Beta Pi. Served 2½ years World War I, 1 year in France 2nd Lieut. Engineers 2nd Army. Entered General Electric Test Course September 1922 — Engineering Department 1923. Designed automatic control devices for steel mills, rubber mills, elevators, oil burners, and refrigerators.

During World War II developed automatic engine controls for aircraft. These were used in the B24, B29, PB4Y, P47 and Corsairs. Holds eleven U. S. patents and twelve foreign patents (Canada, England, Japan and Germany). At present designing automatic controls for commercial and army aircraft. Scout Master and Deputy Commissioner 6 years. Member Christopher Yates No. 971 F. & A. M. and St. George's Chapter No.

157 R.A.M. Trustee, Craig School 6 years. First Marionette production 1938. First TV performance Christmas 1939 on General Electric's experimental station W2XB (later WRGB). Appeared regularly for next ten years on WRGB. Member of P of A Council 1947-49. Technical Advisor 1951-52. First festival at Rufus Rose's, New London, Connecticut. P of A Council 1953-55. Elected President of Council for 1953-54.

Rena Prim, Vice President

Graduate East Texas State Teachers College, B. A. degree. Former Director Puppet Playhouse, Civic Theater of Huston. Co-owner of Ren-Alice Marionettes. Assistant Instructor P of A Institute, 1952. Council Member 1952-53; Vice President Council 1953-54. Teacher in Art Department, Houston Public Schools.

William I. Duncan, Council

Charter Member P of A. Founder (1923) and producer of the Tatterman Marionettes. First Secretary-Treasurer, P of A (1937-38) President, P of A (1940-50) Executive Secretary, P of A (1950-53) Chairman, P of A Festivals, (1950 and 1951) both at Western College. Instructor P of A Institute 1950 and 1951. Member, American National Theater and Academy. Member, Advisory Council, American Educational Theater Association, (representing P of A). Member, Childrens Theater Conference. Head, Department of Theater, Western College, Oxford, Ohio.

Marjorie Shanafelt, Council

Instructor emeritus of harp for University of Nebraska School of Music. Mu Phi Epsilon and Zeta Tau Alpha Sororities. Women's Division Chamber of Commerce. Charter Member Puppeteers of America. Council Member 1952-54. Has a party house for

puppet productions to fit the whims of hosts or hostesses. Assistant to the Director, The University of Nebraska State Museum.

Romain Proctor, Council

Educated Chicago Art Institute and Academy of Fine Arts. Directed art school and did professional illustrating. Started professional puppetry in 1923. Wife, Ellen, and three children, Mimi, John and Perry have all done professional puppetry. Charter member and charter officer P of A. President P of A 1942-43 and 1946-47. Technical advisor P of A for several years. Use hand and string puppets for entertainment and advertising. Conducted college seminars and workshops. Faculty 1953 P of A Institute. Owns one of the better collections of old puppets

John Shirley, Council

Liberal Arts at Milwaukee State Teachers College. Interested in magic through frequent attendance Chatauqua, Winona Lake, Indiana. Professional magician since 1934. Interested in puppetry since 1940. Developed present "Floor Show on Strings" that year. Introduced to P of A through Lemuel William at last Detroit Festival. Member of P of A Council, 1952-54. V. President Council 1952-53. Instructor Institute faculty 1952-53. Present position, including em-ceeding, magic, puppets, audience participation at conventions, lodges, theaters and outdoor celebrations. Midwest in fall, east in spring.

Lewis Parsons, Council

Interested in music from childhood. After H. S. studied music in Chicago and received degrees of Bachelor of Music and Master of Music. An accomplished musician and piano teacher; became interested in puppets and added a portable theater to his music studio. Recently gave up his piano

students for an all out venture into puppetry, building a production around music, and taking to the open road. Writes original themes and background music for his puppet plays, successfully entertaining and delighting children while gaining audience response and participation. Lewis says of his venture, "Puppetry has become for me a means of communication with the world, a way of making the whole United States my home town . . . all of which more than atones for the meager financial gains from the venture."

Barbara Amundson, Executive Secretary

Barbara Amundsen is the Executive Secretary of the P of A. She replaces Wm. Duncan, who has held that office for three years. All official correspondence should be directed to her.

Barbara Amundson, B. A. in speech from the University of Wisconsin. Owner and producer of "Party Puppets" in Dallas Texas. Trouped four years with hand puppet shows (Jack and Judy) for the Good Teeth Council for Children, with headquarters in Chicago. Staff member of WILS-TV, Lansing, Michigan.

Vivian Michael, Journal Editor

Vivian Michael (Mrs. Clyde Michael), Graduated Ohio University 1924, B. S. in Ed.; Columbia University 1930, M. A. in Fine Arts and Theater. Diploma from Tony Sarg School of Puppetry, New York City, 1931. Delta Phi Delta, honorary art fraternity, 1924; National Second Vice President and Alumni President, 1942-48; Member National Board of Standards, 1948-1950; Member Board of Directors National Alumni Scholarship Foundation, 1952-54. Member Kappa Chapter (Columbia University) Kappa Delta Pi. Member A. A. U. W., American Educational Theater Association. Art Instruc-

tor Everett Junior High in Columbus, Ohio, 1924-53. Became interested in Educational Puppetry 1928. Co-author with Marjorie Batchelder of *HAND AND ROD PUPPETS*, and P of A pamphlet "Puppetry in Education." Charter Member Puppeteers of America. Member P of A Council. Educational Advisor P of A for five years. Institute faculty of P of A for three years, 1950-51-52. Daughter and son-in-law, Gayle and Doug Anderson, New York City, both professional puppeteers. Now engaged in professional puppetry with Peg Blickle in Central Ohio for television, (WLW-TV and WBNS-TV) advertising, school shows, parties, lectures, and educational workshops. Editor *Puppetry Journal* since June 1950.

Peg Blickle, Associate Editor

Peg Blickle (Mrs. Joseph Blickle) Graduate of Ohio Wesleyan University (1929) Teacher of Dramatics, Delaware, Ohio High School (1929-1934) Established Puppet Theatre with Cherry Barr, Grand Rapids, Mich., Art Gallery (1936) Charter Member of Puppeteers of America. One of the founders and Directors of Racine Theatre Guild, Racine, Wis. One of the Directors of Raleigh, North Carolina, Little Theatre. Toured Michigan and Wisconsin with own puppet show (1937-1943) Produced puppet shows with Marjorie Batchelder (author of scripts for shows) Now associated with Vivian Michael producing puppet shows for parties, organizations, TV programs and advertising agencies. At present Director of Technical Writing, English Department, Ohio State University. Summer Supervisor of Special Events for Columbus Recreation Department. Member of Theta Alpha Phi, National Collegiate Players, Chi Delta Phi, Zeta Tau Eta, Associate Editor of *Puppetry Journal* (1950 to present).

Fern Zwickey, Council
(Data not received.)



PUNCH LINES

BY GEORGE

295 East Buchtel Avenue - Akron 4, Ohio

Summer activity cropping up all over. In the Big Leagues, did you catch Kuk and Ollie's guest appearance on the Ford Fiftieth Anniversary show? Funniest newsreel commentary we ever heard by Ollie. Basil Milovsoroff's article in the July THEATRE ARTS with spritely sketches by Bil Baird. Walton & O'Rourke made Winchell's column for their lolli-popping in "Lili" — they played on the bill with Van Johnson at the Chicago Theatre, then dashed to Seattle and Portland. Week previous, Mr. Johnson had appeared at the Casino in Toronto with Grace Drysdale's puppet act. Variety reported it was notable for "quick costume changes and slick tempo changes from jitterbug to Latin America ballroom style." Helen Haiman Joseph's poem on puppets in the SATURDAY REVIEW OF LITERATURE. Les and Ellie Heath sparkling for the Dairy Industry at the San Diego (Calif.) Fair. Martin and Olga Stevens flying to New York to edit film and make a sound track for their State Dept. film. Assisting them in the production were Ed and Fran Johnson, Phil Molby, Roy Etherington, Ernie and Flossie Dufour, Alfred Wallace, Christopher Jerry, Jim Rose and George Latshaw. Dick Myers was there long enough to pose with the group for a picture story in the Elkhart papers.

Jim Rose will spend his work period away from Antioch College this summer as a page boy at NBC in New

York. Jim has a cast of hilarious new hand puppets, including a dragoon of dragons. Jim Kalish (Cleveland) goes to Antioch as a freshman this fall. The Palmer Martins are back at Cain Park Theatre this summer. Bil and Cora Baird's puppets had Harry James trumpet backing them on a terp number on the Ed Sullivan show.

Bob and Jean Hume's puppets (Vancouver, B. C.) appear in a film, made in connection with Bob's work at the Art Gallery there. A documentary, and very good, report the Gilmores, who saw it. Mario Zarlengo appeared on Denver's new tv station KBTv — his first stint in front of the cameras. Alan Cook broke his "Academic routine" to catch performances of the Thompson Marionette Co.'s "Cinderella" and "Rumplestiltskin." Their marionettes are 10 inches high.

Garfield Goose, Chicago's silent star on CBS (a puppet) copped a page ad in VARIETY to lure sponsors to his waiting list. Garnette's (Haskins) Gossiping Puppets appeared in Kramer's Fashion show again this year at Carmel, Cal. Caroline Prinslow Fiedler and her husband, Ed, are going great guns with their variety marionettes. Ed assists on backstage chores, and is planning a more compact nightclub-type set-up for the act. Rod Young had a final fling in the East before the Army called July 16. Visited Rufie and Margo one weekend — marvelous people he reports, and we'd like to second that motion. Also

visited Don Sahlin, who is working on a project that sounds like the end! Don is working for Michael Myerburg (the electronic push-button puppet producer) who is turning out "Hansel and Gretel" with Humperdinck's music, stop action puppets, in 3-D. The Big Show on CBLT, Toronto, featured a big ballet with John Conway's Uncle Chichimus playing a big role, and music by producer Norm Campbell. Detroit Puppeteers Guild celebrated their seventh birthday at the Ed Johnson's new home in Milford. Max Croft, Brunswick, Ga., has re-titled his company "Esquire Puppet Theatre" — with a credit line to P of A on his new stationery. Max, a high school senior, is working on a line of Can-Can girls, and a skeleton, Bloody Mary, who rises out of a satin-lined coffin to rattle off her dance of death. Students of the Village Dance and Puppet Center presented their sixth annual recital — an original "Swan Lake" and puppet "Variety Show" and ventriloquism.

New Orleans Jr. League has a new "night group" which is starting off with puppets. The day group there is working on "Rumplestiltskin." Raleigh Jr. League is trouping "Nestor, the Detective" — Nell Benson is chairman there. The Durham League is doing a series of Spence Gilmore's scripts under the direction of Tina Land. In Evanston, Ann Thurman guides the League puppeteers through their program of imaginative dance pantomimes inspired by Lago.

Frederick Cowan recommends a visit to Husteads Wall Drug Store for puppeteers passing near Wall, South Dakota. The store was featured in Reader's Digest and elsewhere for advertising "Free Ice Water" — but the real feature of the place, Fred says, is a life-size grouping of mechanically animated automatons. A Chuck Wagon Quartet created for the Husteads by Mr. and Mrs. Hugh Hockaday of Montana is realistic enough to be uncanny.

Music is on record, as the figures go through their paces.

Cora and Bil Baird and their puppet troupe have been signed for six appearances on "Your Show of Shows" when it resumes its run over NBC in the fall.

Basil and Georgia Milovsoroff, with Anne and Peter, spent a couple days with the Wiksells at their lodge in northern Wisconsin, following the Festival. Besides talking puppets, puppets and more puppets, Basil carved a little figure to bring good luck in fishing. "By golly, it worked," said Jean. Rena Prim visited for a week with the Michaels at Ashville following the Fest and gave a helping hand to this issue of the JOURNAL.

Bud Gambee who has spent the last year in Egypt as an exchange teacher is on his way home to Ball State College, Muncie, Indiana. Budd writes, "Our own little puppet show has almost been worn out in Egypt. We re-taped it in Arabic and on one jaunt to Assiut, Egypt, played 13 shows to 2,450 Egyptian boys and girls, all in two days. We played a lot in Cairo, too." We are looking forward to an account of his year in Egypt for the JOURNAL.

Procheck's Puppets have been pulling down \$2,000 a week for nightly appearances at Miro's. This fantastic news, considering that way club dates have fallen off the past few years, comes out of a comic strip "Mary Worth" drawn by Ken Allen. The spoof is that the show sounds like the Gabor Sisters doing a KFO.

That's all — till Fall.

George Latshaw
295 E. Buchtel
Akron, Ohio

PUPPETRY JOURNAL

The PUPPETRY JOURNAL is the official publication of THE PUPPETEERS OF AMERICA. It is published six times a year and sent free to all Class A and J members, and one copy to the Secretary of the Class G Groups.

Journal Articles and News

Articles and news items are solicited from the membership. Feature articles and stories should be sent to the JOURNAL editor. Short news items should be sent to PUNCH LINES. Clippings from magazines and newspapers provide the Journal with source material and should be a regular part of every P of A member's contribution to the JOURNAL.

Manuscripts

Manuscripts must be typed, double spaced, with wide margins, on white typewriting paper. Pages should be numbered, name of author should appear at top of each page, indicate number of words in article on title page.

Photographs

Photographs are printed by offset method. For best reproduction, photographs should be 8x10 glossy prints with strong contrast in dark and light. Small snapshots, unless unusually fine in quality are seldom usable. PHOTOGRAPHS ARE NOT RETURNABLE. Send DUPLICATES only. Identify all photographs on back with attached label, name of photograph, your name and short description of picture and puppeteer.

Photographs should be packed between corrugated board, NOT CARDBOARD, for mailing.

Advertising

PUBLICATION—Six times a year: June 1, August 1, October 1, December 1, February 1 and April 1. Copy due the month preceding publication.

CIRCULATION—800 members. Professional puppeteers, teachers, recreation leaders, Junior Leagues, libraries, etc.

ADVERTISING RATES—Page size, 6x9 inches. Type page 4 1/2 x 7. One page, \$24.00. One-half page, \$12.00. One-fourth page, \$6.00. Classified, one-eighth page, \$3.00. 10 percent discount for six consecutive issues.

SPECIFICATIONS—Line cuts acceptable. Ads carefully compiled. Impossible to send proofs.

Membership Labels

The blue and silver P of A membership labels can be secured from the Executive Office. 200 for \$1.00 or 1000 for \$3.50. Use on your stationery, brochures, or other puppet literature.

Extra Publications

PLAYS FOR PUPPETS, a list of over 250 plays for puppets, compiled by Alfred Wallace.

SOURCES OF MUSIC FOR USE WITH PUPPETS, by Lewis Parsons.

Both postpaid to members, 35c. Order from Executive Office.

FESTIVAL

THE PUPPETEERS OF AMERICA sponsors an annual four-day FESTIVAL. This is highlighted by exhibits, performances, lectures and demonstrations. The 1964 FESTIVAL will be held at Dartmouth College, Hanover, New Hampshire, June 22, 23, 24, 25. Basil Milosoroff has been appointed as Festival Chairman.

The FESTIVAL is followed by an eight-day workshop of intensive training in puppetry taught by a faculty of recognized experts.

MEMBERSHIP

CLASS A: \$4.50 per year. The regular membership entitles you to everything, the magazine, the services, the privilege of helping the P. of A. help others.

CLASS J: \$3.00 per year. The junior membership, for which you must be under eighteen years of age. You enjoy the magazine, the consulting services, the opportunity to correspond with other young puppeteers.

CLASS G: \$7.50 per year. Group membership, open to organized groups (Jr. Leagues, colleges, schools, churches, etc.) whose eligibility is subject to approval of the Council. Group is limited to not more than fifteen members under a leader responsible to the P. of A. One vote, one copy of each publication and all consulting privileges.

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